IFAR reports

Volume 15, Number 7
July 1994

and The Art Loss Register

This rare Chelsea teapot, circa 1756, was stolen in London on May 7, 1994, and is one of only two of this form on record.

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Fabergé Collection Stolen from Luton Hoo
IFAR Evenings Reviewed

IFARreports
incorporating *Stolen Art Alert*

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Untangling Decades of Confusion in El Greco Scholarship

Figure 1. St. John the Evangelist. *Copy after El Greco. Oil on canvas, 37 1/2 x 30 inches. Private collection, Santa Barbara, California.*

A painting of "St. John the Evangelist" purportedly by El Greco was recently submitted to IFAR for examination (Figure 1). The picture has been in the owner's family since 1928. Prior to that it was with a Barcelona art dealer who claimed that it had come from the Church of Santo Domingo El Antiguo, in Toledo, Spain. Included in the documentation sent to us was a 1930 letter of expertise from the art historian August L. Mayer, who said of the painting: "There exist still finer paintings by the master (El Greco), but it is in my opinion certainly by the master, as I expressed it in the certificate which you receive with this letter...." Despite Mayer's certainty, scholars have by no means been unanimous in their opinions about this work; thus the need for re-examination.

IFAR was especially interested in researching this work because it had not been thoroughly examined since Harold E. Wethey published his catalogue raisonné, *El Greco and His School*, in 1962. He places the St. John painting under the heading of "School Works, Copies, and Wrong Attributions," and with the section on "Individual Saints." He suggests that it is Sevillian School, late 17th century, and notes that "... this copy (the IFAR picture) reverses the picture in the Prado Museum" (Figure 2), which incidentally Wethey attributes to El Greco with the aid of a pupil. Wethey goes on to suggest that because the image is a reversal, the painter had been copying a print of the Prado work.

Research into El Greco's works revealed five series of paintings of Christ and the Apostles, referred to in Spanish as *Apostolados*, located as follows:

The Sacristy of the Cathedral of Toledo, Spain (Apostles and the Savior all in three-quarter length).

Museo del Greco, Toledo, Spain (Apostles and the Savior also in three-quarter length).

The Henke Apostles (Apostles and the Savior in half-length) scattered in various public and private collections.

The collection of the Marques de San Feliz, Oviedo, Spain (Apostles pictured in half-length).

A partial series of eight Apostles and the Savior known as the Almadrones Series (approximately half-length) were discovered in the parish church of the tiny village of Almadrones, near Guadalajara, during the Spanish Civil War. The history of this series has been well established since their discovery in 1936-1938. Four were retained for the Prado (St. James the Major, St. Paul, St. Thomas, and Christ) and the remaining five have been dispersed among American collections. (Note 1)

In addition to the *Apostolado* series, El Greco, his workshop, and his many followers and copyists also painted individual Apostles and other saints which were not intended to be part of any series. El Greco scholars have, however, attempted to place some of these individual works in series and as a result have created confusion.

According to Wethey, "August L. Mayer attempted to reconstruct various partial Apostle series, but his methods were unsatisfactory for in some cases he did not even know the dimensions of the canvases. In other instances both half-length and three-quarter length figures were placed in one group, contrary to all established practice in El Greco's workshop or in that of any other artist." (Note 2)

Wethey also says that another El Greco scholar, Manuel B. Cossio, "... lists a partial series of Apostles of small size which had originally been owned by the dealer Arteche in Madrid and were sold 'piece by piece.' Since he had not seen many of them and was unable to give the names of the individual Apostles or to reproduce photographs, the problem of identifying all of them today is insuperable." (Note 3)

It is clear that the poses of the saints of the various *Apostolados* series were carefully planned. The figure of Christ was hung in the center in the apse of the church with six of the saints facing Him from the right and six from the left.

It is interesting to note that though the IFAR painting of St. John the Evangelist appears not to have been created as part of a series, it is the only portrait of the saint, including both workshop and school pieces, in which he turns to his right and gestures to his left.

Each of the following paintings depicting St. John the Evangelist has been described, catalogued, and attributed by Wethey as follows:

St. John the Evangelist from the Toledo Cathedral to El Greco and Workshop (W. 164).

St. John the Evangelist from the Museo del Greco to El Greco (W. 178).

St. John the Evangelist, formerly the Kimbell Art Museum, Fort Worth (from the Almadrones Series) to El Greco and Workshop (W. 189).

St. John the Evangelist, Collection of the Marques de San Feliz, Oviedo, to School of El Greco (W. X-210).

St. John the Evangelist last known to be in Santo Domingo El Antiguo, Toledo, to El Greco (W. 6).

St. John the Evangelist, the Prado Museum, Madrid, to El Greco and a pupil (W. 253).

The following works come under Wethey's heading "School Works, Copies, and Wrong Attributions":

St. John the Evangelist from the collection of Señora Baumgaarten of Budapest to School of El Greco (W. X-385).

Figure 2. St. John the Evangelist, *by El Greco. Oil on canvas, 40 x 30 1/2 inches. Reproduced by permission of the Museo del Prado, Madrid, Spain..*

St. John the Evangelist, Museo Cerralbo, to workshop of El Greco (Jorge Manuel?) (W. X-384).

The IFAR St. John the Evangelist, Claremont, California, Scripps College (on loan), Collections H. Jerry Voorhis and Charles Voorhis, Los Angeles, to Sevillian School of the late 17th century (W. X-386).

St. John the Evangelist from the series known as the Henke Apostles, to workshop of El Greco (W. X-224).

In sum, Wethey's opinion as to the attribution of the IFAR picture as a school work contradicted the earlier opinions of the other acknowledged El Greco experts, Jose Camon Aznar, Legendre and Hartmann, and August Mayer.

Wethey also questioned the provenance of the IFAR St. John as including the Church and Convent of Santo Domingo El Antiguo. While IFAR has been provided with a letter from the Spanish dealer involved with the sale of the painting to the owner stating that the work had been in the Convent, we have been unable to verify this part of the provenance. IFAR did, however, find that as early as 1911, Mayer published a drawing by El Greco in the National Library in Madrid depicting St. John the Evangelist. (Note 4) He lists the painting resulting from the drawing as being *in situ* in the Convent of Santo Domingo El Antiguo on the high altar (W.6). This painting is a full-length figure of the saint, differing entirely from all the other paintings of St. John the Evangelist.

Ellis Waterhouse, in his review of the Wethey catalogue in the May 1964 issue of *The Burlington Magazine*, supported Wethey's opinions. He agrees that of the 465 pictures in Wethey's catalogue listed under the heading "Copies and Wrong Attributions" there is not one he believes to be an authentic El Greco. He also praises Wethey's book for pointing out that El Greco's studio, like the Venetian schools, turned out a great many inferior replicas in whose execution the master's hand was little if at all involved. (Note 5) Waterhouse goes on to denounce the two-volume work by Camon Aznar (1950) with its hundreds of illustrations and widely inflated number of attributed paintings.

Judgment on the credibility of August Mayer has been at times quite negative. As early as 1930, art historian Frank Rutter, in his book *El Greco (1541-1614)*, said of Mayer's work that it had value because of its "...exhaustive catalogue and for its wealth of illustrations, but he is inclined to be far too leniently inclusive in the first and often puzzles us by his choice in the second. It is curious he should be content to give unquestionably authentic works of the first quality like the S. Ildefonso at Illescas, only as small illustrations, when so many full-page plates are devoted to more questionable examples in dealers' hands or in American or German collections." (Note 6)

As we have indicated, the attributions of Camon Aznar, Cossio, Legendre and Hartmann, and Mayer to El Greco are frequently doubtful. As Rutter points out, "We cannot disguise from ourselves the horrid fact that El Greco kept in his showrooms stock models of every kind of saint for which he was likely to receive an order. He had as rich an assortment of them as we could hope to find in Selfridge's or Harrod's. Two completely different sets of 'The Twelve Apostles' in half-lengths exist, the originals, so to speak, being respectively in the Greco Museum, Toledo, and in the collection of the Marques de San Feliz, Oviedo. The set of twelve in the Cathedral, Toledo, are merely copies, and bad ones at that, and dozens of other apostles exist. To decide which Greco himself had any hand in, entails months and months of labor. They are not worth it. We can say with certainty that El Greco himself could not possibly have painted half of the existing versions." (Note 7)

In a 1945 article regarding recent discoveries of El Greco's works, Enrique Lafuente wrote lamenting "...the flood of false Grecos continually displayed on the international art market and published in ill-informed articles and catalogues, in short against all those fanciful attributions which were described by Cossio as far back as 1908 as those pictures with which it is being attempted, artificially and insidiously, to awaken the interest of the public." (Note 8)

Two of the most recent catalogues, *L'Opera completa del Greco*, by Gianna Manzini (Note 9), and *El Greco* by Manuel B. Cossio (Note 10), which were written since Wethey was published, merely repeat his opinions and do not include badly needed new research or re-evaluation of the master's work.

IFAR approached a leading scholar of 17th-century Spanish painting, Professor Jonathan Brown of New York University's Institute of Fine Arts, for his opinion of the IFAR work. Professor Brown was the chief organizer for the major El Greco exhibition in 1982 which appeared in Madrid, Washington, D.C., Toledo, Ohio, and Dallas, Texas. Professor Brown has said: "The quality of the painting is obviously very far from what I would expect to see in a work by El Greco." He goes on to say that "the opinions of August L. Mayer, as you probably know, were written for a percentage of the value of a picture, as was the case here. Thus, his opinions are not to be considered as disinterested."

Professor Brown also indicates that he shares Harold Wethey's opinion as to the authenticity of the work but cannot say that Wethey is correct in assigning it to the Sevillian School of the late seventeenth century.

IFAR has reached the conclusion, based on the research presented here and the letter from Pro-

fessor Brown confirming earlier doubts, that the painting of "St. John the Evangelist" cannot be considered an original work by El Greco, nor is there evidence which would place it in his workshop. As we have explained, the work, unfortunately, has been the victim of erroneous and incomplete research over many decades.

Clara G. Bronson

NOTES

Note 1. Wethey, Harold E. *El Greco and his School* Vols. 1 & 2, Catalogue Raisonné, Princeton University Press, Princeton, New Jersey, 1962.

Note 2. *Ibid.*

Note 3. *Ibid.*

Note 4. Mayer, August L., *El Greco*, Delphin-Verlag, Munich, 1911.

Note 5. Ellis Waterhouse, "The Literature of Art," *The Burlington Magazine* (May 1964), p. 238

Note 6. Rutter, Frank, *El Greco*, E. Weyhe, New York, 1930

Note 7. *Ibid.*

Note 8. LaFuente, Enrique, "El Greco: Some Recent Discoveries," *The Burlington Magazine* (December 1945), p. 294

Note 9. Manzini, Gianna, *L'Opera completa del Greco*, Rizzoli Editore, Milano, 1969

Note 10. Cossio, Manuel B., *El Greco*, Barcelona, 1972

Market Overt Won't Just Steal Away

After centuries of operating in the legal twilight, the shutters seemed about to close upon Britain's "market overt." Yet the centuries-old institution, sometimes called a "thieves' charter," has proven to be a much tougher customer than its critics thought.

Market overt was a legalistic device used to clean up title to stolen goods. Insurers, police, and the arts community had all advocated closing this venerable loophole.

Parliament was about to pass legislation on June 17 that would have sent this medieval relic to the same place as the horse-drawn culture that spawned it. The legislation, a so-called private bill amending the 1979 Sale of Goods Act to delete any legal protection for market overt, would have taken effect by the end of July. That is, until a member of Parliament objected to the bill. That was enough to put off any action on the bill until at least July 8, and perhaps for years to come.

English law, like American law, declares resoundingly that a thief cannot pass good title; ownership remains with the original owner, no matter how many unsuspecting hands the goods pass through. In other words, an innocent buyer of what turns out to be hot goods must return the merchandise should the rightful owner turn up. Like any good law, there are a good many exceptions nowadays to this common-sense common-law rule. Market overt was one of the more curious of the exceptions.

Market overt may date as early as the reign of Richard I in the 12th century. It says that a bona fide purchaser doing business from sun-up to sundown in a designated open street market in England can get good title even to stolen property. (Scotland and Wales never had market overt.) Anywhere else in England, or at another time of day, it's buyer beware.

For its time and place, the law made some sense. A thief could run no faster than an aggrieved owner, and in an era before police and paper trails, an owner chasing stolen property was pretty much on his own. He needed just enough time to hurry down to the place where thieves and merchants and the community congregated: the local market. Shops were scarce, and market day was the time for the public to buy and sell. A thief was likely to dispose of his loot at the nearest market. Theft victims knew that among the displays in the market stalls they were most likely to find their goods, assuming that the victims rode horses as speedy as the thieves'. Modern roads and highly mobile crooks have made a nonsense of having the victim seek out his stolen property in the nearest market, but the law clung stubbornly to the books.

Centuries of English judicial thinking had put up some legal hedges around what might otherwise seem to be a burglars' bazaar. The rule protects innocent buyers more than credulous or shifty sellers, who could still be charged with receiving stolen property (and who, if innocent, could argue that *they* bought the stuff in the open market in good faith). The sale must take place in a legally constituted market, created by law or ancient custom. (Today there are fewer than 20 such sites in all of England. Many of them descend from medieval market towns.) The buyer must act in good faith and receive no notice from the seller of any possible defect in title (which critics say only encourages an "ask no questions" attitude on the part of buyer and seller). The sale must be of goods in which the dealer normally trades. If he usually sells vegetables and suddenly tries to unload a collection of Georgian silver, buyer and seller are in trouble. The sale must be out in the open, the goods openly displayed (so that the real owner, if any, can find them), and the transaction take place between "sunrise and sunset." Much judicial energy has been expended on defining just when the sun rises on the British Empire, but the thinking behind this rule is that only scalawags would do business in the dark.

Laws of 1555 (on selling horses) and 1893 and 1979 (dealing with sales of goods in general) helped enshrine market overt in the law and attempt to regularize its activities. Small comfort to the householder looking for the family silver, which in the 20th century might have moved from one end of the country to another long before dawn and often before a victim discovered his loss. Small help to the police when they did catch a suspected thief or receiver of stolen goods, only to be stonewalled by the suspect telling them: "Market overt," whether or not the goods had even been within miles of a market.

Given the flea-market prices that prevail in today's street markets, major art treasures stolen by professional thieves, it was believed, were unlikely to be found among the household silver and grandma's jewelry that pass through the market overt. Then came Thomas Gainsborough, Sir Joshua Reynolds, and Jim Groves. (See *IFARreports*, April 1993.)

Mr. Groves is a municipal worker from Watford in Hertfordshire, and a collector of second-hand cake stands. He said he happened to be browsing early last year in the weekly antiques market in Bermondsey, a run-down section of London southeast of the Tower Bridge and near the redeveloping docklands. There, he said, he bought two paintings for a total of 145 pounds (about $210), put them in a black plastic garbage bag and took them to Sotheby's to see if they might be worth something. They were indeed.

Lucy Hodson, an expert at Sotheby's, immediately recognized the paintings as a quality Gainsborough portrait of Judge Sir John Skynner and Reynolds's portrait of Francis Hargrave. Ms. Hodson telephoned the Art Loss Register, which confirmed that the canvases had been stolen in 1990, along with a Gainsborough of William Pitt the Younger, from Lincoln's Inn in London, one of the important institutions at the heart of the British legal community. The robbers had beaten a guard unconscious and then cut the portraits from their frames. Press reports had valued the portraits at upwards of millions of dollars. Sotheby's pegged the two at around $94,000. Police suspect that the thieves found the works to be too distinctive, and thus too hot to sell, and dumped the paintings, which eventually found their way to Bermondsey market. (The Pitt has not turned up.) Recovery of the Gainsborough and Reynolds was listed among IFAR's 10 important recoveries of 1993 (see *IFARreports*, December 1993).

Groves was questioned by police and then released. Authorities were unable to find the Bermondsey dealer who Groves said sold him the rolled-up masterpieces.

The insurance company that had paid off the claim on the theft wants the paintings; so does Lincoln's Inn, which might end up having to buy back works it had owned for centuries; and so does Groves, who insists he is the rightful owner with good title under market overt. (Legal proceedings, possibly leading to a settlement, are still under way.)

The possibility that Mr. Groves may be right had seemed at first to be the impetus that would finally doom market overt. Britain's Council for the Prevention of Art Theft, founded in 1992, had lobbied for the change in the law. The council is an umbrella group representing police; insurers; the legal community; and architects and preservationists who maintain Britain's stately homes, which have suffered through a crime wave that police suspect is the work of steal-to-order thieves.

The council persuaded Lord Renton, a member of the House of Lords, distinguished attorney and former Conservative cabinet member, and not incidentally a member of Lincoln's Inn, to offer legislation that would have wiped out market overt. The measure received government support without sparking political opposition. It passed to the House of Commons and went through two readings without incident (three readings were needed for final passage). Then came Peter Atkinson.

Mr. Atkinson is a member of the Commons who represents Hexham, an agricultural district. He objected that the change proposed in the Sale of Goods Act would have the effect of disrupting markets for livestock sales. Critics of market overt are at a loss to understand what cattle have to do with art crime, but no matter; the amendment was a private member's bill, and under parliamentary rules any other member of Parliament could object to its passage, and that was that.

The council's Richard Crewdson, a solicitor who is also a member of IFAR's Law Advisory Council, told *IFARreports* on June 27 of his disappointment at this latest setback in efforts to abolish market overt, which Mr. Crewdson labeled a "thieves' charter." (Mr. Crewdson's report on legal considerations in recovering stolen art was reprinted in *IFARreports*, April 1992.) Unless the objection were withdrawn by July 8, the amendment would die in Parliament this year. Then market overt would stay on the books, a boon for crooks, until the next time lawmakers considered changes in the sales laws. That won't happen again, says Mr. Crewdson, for at least two years.

Jonathan S. Kaufman

Inventing Leonardo

Removing the layers of myth like so many coats of varnish, New York University Professor and art historian Richard A. Turner guided his April IFAR Evening audience back through the centuries to trace the evolution of the mystique surrounding Leonardo da Vinci (1452-1519) and his works.

Turner described how Leonardo figuratively became "lost" after his death. With the disappearance of his notebooks in the sixteenth century, he remained an artist of enormous reputation and a relatively small oeuvre. Thus Leonardo's life and work were ripe for imaginative interpretation. Indeed, *Inventing Leonardo*, the title of Turner's recent book, became a pastime for some of history's most creative thinkers, Vasari, Goethe, Stendhal, Pater, and Freud among them.

Along the way Turner raised provocative issues regarding how we approach art: Does art have a history, and if so what is peculiar about that history? Is it arguable that a major function of works of art is to stimulate verbal commentary upon those works? Can misattributions have positive effects, and if so how? And, in cleaning a masterpiece, is there the danger of removing something besides physical matter?

As Turner noted, the art historian's subject of study, unlike the general historian's, is a concrete object that survives. If it is a truly important work, it has a living aesthetic presence which elicits a response on the part of the spectator in the present day. The Mona Lisa, for example, is not only an "event" of circa 1510, but also of 1994, and of every year in between. As Oscar Wilde wrote in the late nineteenth century, "the meaning of any beautiful created thing is at least as much in the soul of him who looks at it, as it was in his soul who wrought it. Nay, it is rather the beholder who lends to the beautiful thing its myriad meanings... and sets it in some new relation to the age."

Turner observed that traditional art history has concerned itself primarily with artistic and cultural questions surrounding the moment of creation: the intention of the work. A fuller history, he suggested, should incorporate the reception of objects, "their critical fate as they survive the death of the maker and age which produced them."

The Mona Lisa, he argued, has been a magnet which has attracted a range of interpretations, often radically opposed, and often conditioned by the values of the time. The resulting perception of the "masterpiece" becomes a fusion of the object and the words written about it.

Writing about the Mona Lisa in the sixteenth century, when realistic rendition was considered the primary goal of the artist, Giorgio Vasari wrote:

> "If one wanted to see how faithfully art can imitate nature, one could readily perceive it from this (the Mona Lisa's) head; for here Leonardo reproduced every living detail... On looking closely at the pit of her throat, one could swear that the pulses were beating..."

As to her famous smile, Vasari added:

> "(Leonardo) employed singers and musicians or jesters to keep her full of merriment and so chase away the melancholy that paints usually give to portraits. As a result, in this painting of Leonardo's there was a smile so pleasing that it seemed divine rather than human; and those who saw it were amazed to find that it was as alive as the original."

That Vasari himself never laid eyes upon the painting is testimony to the strength of Leonardo's legend. By the time Vasari wrote, the portrait was in France.

But what of the "mysterious" Mona Lisa, as she is most often described today?

Turner posits this latter-day lady as a product of the mid-nineteenth century. Writing in the Victorian era in 1869, the influential English critic Walter Pater described a different "masterpiece":

> "In suggestiveness, only the Melancholia of Dürer is comparable to it; and no crude symbolism disturbs the effect of its subdued and graceful mystery.... She is older than the rocks among which she sits; like the vampire, she has been dead many times, and learned the secrets of the grave...."

Pater's lengthy paean, according to Turner, "seems to have about as little as Vasari's description to do with the painting hanging in the Louvre today. Like Vasari, Pater has an agenda, but a wholly different one, nothing less than using the painting as a sort of refracting lens through which to pass the kaleidoscopic colors of the Western cultural experience."

Whether or not one agrees with Pater's vision, his words have achieved a symbiotic fusion with the painting. His has become the most enduring of the many "lives" assigned her; so much so that Turner believes the Mona Lisa to be more culturally valuable in her nineteenth century guise, as "the visual centerpiece of an aesthetic of night, darkness, indeterminacy, and ambiguity," than as a work of the sixteenth century.

Should the Mona Lisa be cleaned? Turner digressed to the furor over the restoration of the Sistine Chapel frescoes. Though not a trained conservator able to judge the cleaning himself, Prof. Turner suggested that critics of the cleaning may feel betrayed by the darker, grimier image they grew up with, which suddenly revealed itself to be a stranger — a highly colored work of art they never knew.

To clean the Mona Lisa, Turner fears, "risks doing irreparable damage" to some of her many "lives" by giving her first life priority over those that followed. It is a move Turner himself would not be willing to entertain.

Florence Swanstrom

Block by Block: Judging the City

Figure 1. View looking south down Fifth Avenue between 79th and 78th Streets. A prime location and fine houses, but not a good combination.

"The Most Beautiful Block in the World"? Odds are it must be in Paris. Or maybe London? Rome?

Not so fast. If you are a Saul Steinberg New Yorker, as urban architectural historian and *New York Times* "Streetscape" columnist Christopher Gray seems to be, you should not have to look farther than the 22 square miles of Manhattan (and maybe Brooklyn Heights).

Gray defines the heretofore little-studied city block, including both sides, as "the human measure of the urban system... the progression of buildings and sidewalks and plants and sky and even car alarms that defines one's mental map of the city."

Acknowledging to his IFAR Evening audience that New York is not generally deemed a place of beauty ("no matter how rich you are"), Gray surveyed a number of attempts made to create not just beautiful buildings, but beautiful blocks.

Most of Manhattan north of 40th Street was developed in the years between the Civil War and the 1920's. The landscape had been primitive: squatters' shacks scattered along muddy roads lined with mounds of dirt and board fences. Where there was development, a lack of regulation allowed factories and stables to go up side-by-side with houses.

The first rows of seemingly dull brownstones which rose from the earth were, in Gray's words, "reassuring Muzak" to Victorian sensibilities; if not beautiful, at least comfortably predictable, the triumph of civilization over disorder.

A more developed plan for creating beautiful blocks was to enlist the Parks Department to oversee the wide streets—57th, 72nd, 79th, etc.—as residential havens. The idea was a good one, until the advent of the automobile sent residents searching elsewhere for peace and privacy.

Despite a largely unsuccessful attempt in the 1890's to develop Riverside Drive as "the next Fifth Avenue," wealthy New Yorkers were reluctant to build their mansions away from what traditionally had been millionaire's row. At the turn of the century, the most impressive blocks earned their rank by sheer ostentation, and were generally found on or adjacent to Fifth Avenue. A series of beautiful homes, however, does not guarantee a beautiful block, according to Gray. One concentration of grand residences is to be found on 91st Street between Fifth and Madison Avenues. Yet to Gray's eye the block is flawed by a lack of cohesion: the buildings do not acknowledge each other, but instead compete for attention. By 1938, according to *Fortune Magazine*, "the rich have scattered—there is no one street of which it can be said: here live the great." The magazine did cite what it deemed the most elegant block: 70th Street between Park and Lexington. Today, however, Gray finds the block marred by several stripped-down façades, but especially by the polished marble of the "vulgar" Asia Society building on the corner of Park Avenue.

Gray then took a closer look at 70th Street between Madison and Park Avenues. He found a pleasing span of styles, "from 1880's brown-stones to Edwardian elegance to 1910's picturesque to the severe reserve of the 1920's... a nice block without serious flaws, and in New York, that goes pretty far."

Until this year. In 1994, the lot to the west of the Explorers Club was filled in with a structure sufficiently discomforting as to knock the whole block off the pedestal that Gray reserves for the nearly perfect. He is very unhappy with the addition (approved by the Landmarks Preservation Commission) which has risen above the garage, once a mews, that connects with the Austrian Consulate on 69th Street.

"The Most Beautiful Block in the World"? Maybe it is in Paris.

Florence Swanstrom

Luton Hoo Struck Again

Thieves entered the Georgian country house of Luton Hoo in Bedfordshire under cover of darkness on May 13 and made off with a collection of Fabergé which, in Great Britain, ranks second only to that of the Queen. Called priceless, but insured, the jeweled objects formed part of the Wernher Collection, assembled by Julius Wernher, a South African who made his fortune in diamond mines at the turn of the century. A reward of up to 10,000 pounds is being offered for the return of the Fabergé, subject to the usual conditions.

Luton Hoo is open to the public, and so there was speculation that a thief would have ample opportunity to "case" the situation. Indeed, this is not the first art theft at the house. Eight years ago, there was a theft of 18 works of Renaissance jewelry, and in 1966, a single bronze Renaissance plaque was taken.

The house has a security staff, who noticed nothing unusual at the time of the theft. According to reports, the art collection is alarmed, but the system was either bypassed, disabled, broken or off.

The stolen objects, made of silver, gold, guilloché enamel (enhanced with minute interlaces and patterns visible beneath a translucent surface), and precious and semi-precious are catalogued in this issue, numbers 363-4, 383-99, 418-19. Included are cigarette cases and cigar boxes, bell pushes, a carved nephrite carp and a rooster, and a chain with forty miniature Easter eggs. Many of the items are directly associated with the Russian Imperial family, and several have dedications. Others bear maker's marks of important Fabergé workmen.

Carl Peter Fabergé was the jeweler to the Romanoffs. He established branches of his firm in several Russian cities and opened in London in 1906, serving Queen Alexandra and those in society who followed her lead.

Constance Lowenthal

Stolen Art Alert

In cooperation with the Art Loss Register, the art community, insurance companies, police, the FBI, and Interpol

Stolen Objects

The stolen works in this publication are grouped under seven categories - Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Asian Art, Islamic Art, and Miscellaneous Objects. Within the categories, they are further subdivided by object, type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information should contact IFAR.*

All items are registered in the database of the Art Loss Register, with its New York office at IFAR and a London office at 13 Grosvenor Place, SW1X 7HH.

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

Unknown, 19th Century

302 AMBROSE. *Tall Ship at Sea.* Oil? 25.4 x 30.5 cm. Signed l/r: Ambrose. *N94.196.7. Nanaimo, Canada. Aug. 9, '93. Interpol Number : E-11/1-1994

303 BYHRE, Dale. *The Flying Fish and the John Gilpin.* Oil? 61.0 x 91.4 cm. *N94.196.6. Nanaimo, Canada. Aug. 9, '93. Interpol Number : E-11/1-1994

Unknown, 20th Century

304 *San Francisco Scene.* Oil? 25.4 x 30.4 cm. *N94.196.8. Nanaimo, Canada. Aug. 9, '93. Interpol Number : E-11/1-1994

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American, 19th Century

305 HART, William M. (1823-94). *Ruins in a Landscape*. Oil on canvas. 36.2 x 53.3 cm. Signed l/l: Wm. Hart. In a period frame. *N94.173.1. Syosset, NY. Apr. 1, '94.

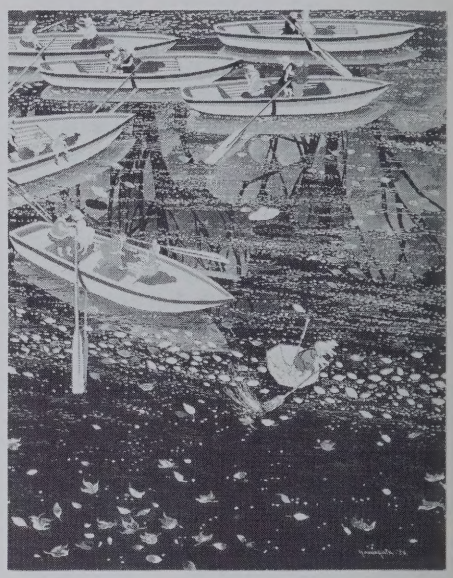
306 WHITTEMORE, William J. (1860-1955). *The Long Half Hour*. Oil on canvas. 30.5 x 50.8 cm. Signed and dated u/r: Wm. J. Whittemore 1890. In a period frame. *N94.173.2. Syosset, NY. Apr. 1, '94.

American, 20th Century

307 YAMAGATA, Hiromichi. *Now and Forever*, 1985. Acrylic on canvas. 25.4 x 50.8 cm. Signed and dated l/r: Yamagata '85 (?). *N94.179.2. Los Angeles, CA. May 28, '94.

308 YAMAGATA, Hiromichi. *Rowing*. Acrylic on canvas. 25.4 x 20.3 cm. Signed and dated l/r: Yamagata '84.*N94.179.1. Los Angeles, CA. May 28, '94.

307



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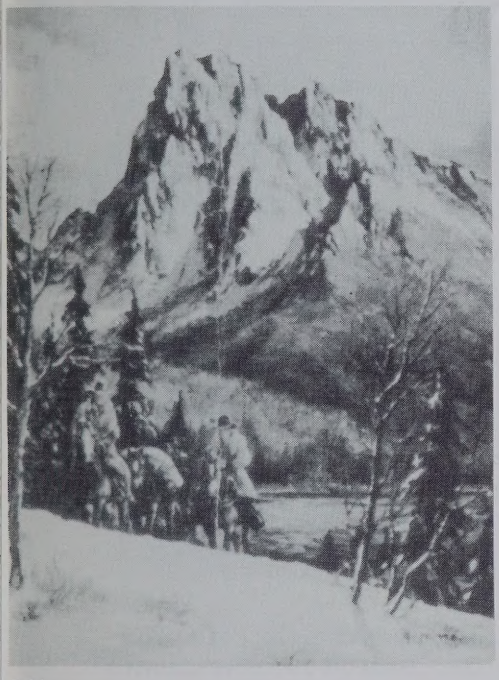
Canadian, 19th Century

309 CHARLESWORTH, Rod. *Creek Near Pennask Lake*. Oil? 50.8 x 61.0 cm. *N94.196.5. Nanaimo, Canada. Aug. 9, '93. Interpol Number : E-11/1-1994

310



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310 LABELLE, Fernand. *Shivering Firs*. Oil? 61.0 x 76.2 cm. *N94.196.4. Nanaimo, Canada. Aug. 9, '93. Interpol Number : E-11/1-1994

Canadian, 20th Century

311 JARVIS, Georgia (1944-90). *Emerald Lake Riders*, 1989. Oil? 40.6 x 30.5 cm. Signed and dated l/r: G. Jarvis, 89. *N94.196.1. Nanaimo, Canada. Aug. 9, '93. Interpol Number : E-11/1-1994

312 JARVIS, Georgia (1944-90). *Good to Be Home*, 1989. Oil? 30.5 x 40.6 cm. Signed and dated l/r: G. Jarvis, '89. *N94.196.2. Nanaimo, Canada. Aug. 9, '93. Interpol Number : E-11/1-1994

313 JARVIS, Georgia (1944-90). *Tough Going*, 1988. Oil? 61.0 x 45.7 cm. Signed and dated l/r: G. Jarvis 88. *N94.196.3. Nanaimo, Canada. Aug. 9, '93. Interpol Number : E-11/1-1994

Dutch, 15th Century

314 BOUTS, Dirk (1415-75). *Virgin and Child*. Oil on panel. 120.0 x 80.0 cm. *N94.191.1. Goscieszyn, Poland. Apr. 15, '92. Interpol Number : E-186/10-1993

Dutch, 19th Century

315 VERTIN, Petrus Gerardus (1819-93). *Town Scene*, 1875. Oil on canvas. 40.0 x 50.0 cm. Inscribed on verso in pencil: E378; and signed "LH." In an ornate "Dutch Baroque" style frame. May also have water stain on verso. *N94.190.1. Canberra, Australia. Mar. 2, '92. Interpol Number : E-140/8-1993

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Ecuadorian, 19th Century

316 CADENA, Luis. *The Annunciation.* Oil on canvas. 107.0 x 51.0 cm. Registered in the Instituto de Patrimonio Cultural under inventory No. 2C28-140-87. *N94.195.3. Quito, Ecuador. Aug. 30, '93. Interpol Number : E-177/10-1993

317 CADENA, Luis. *Ascension of the Virgin.* Oil on canvas. 107.0 x 50.0 cm. Registered in the Instituto de Patrimonio Cultural under inventory No. 2C28-143-87. *N94.195.1. Quito, Ecuador. Aug. 30, '93. Interpol Number : E-177/10-1993

318

319

318 CADENA, Luis. *Coronation of the Virgin.* Oil on canvas. 107.0 x 50.0 cm. Registered in the Instituto de Patrimonio Cultural under inventory No. 2C28-142-87. *N94.195.2. Quito, Ecuador. Aug. 30, '93. Interpol Number : E-177/10-1993

319 CADENA, Luis. *The Visitation.* Oil on canvas. 107.0 x 43.0 cm. Registered in the Instituto de Patrimonio Cultural under inventory No. 2C28-141-89. *N94.195.4. Quito, Ecuador. Aug. 30, '93. Interpol Number : E-177/10-1993

321

European, 17th Century

320 *Crucifixion.* Oil. 134.0 x 85.5 cm. Christ on the cross against a dark ground; he is wearing a white loin cloth which blows in the wind. On the upper part of the cross is a plaque inscribed : "INRI." Inventory no. TLM 8409/25. N94.172.3. Tallinn, Estonia. Sep. 9, '92. Interpol Number : E-162/9-1993

European, 18th Century

321 *The Lord of Mercy.* Oil on canvas. 190.0 x 125.0 cm. Registered in the Instituto de Patrimonio Cultural under inventory No. 2C28-91-87. *N94.195.8. Quito, Ecuador. Aug. 30, '93. Interpol Number : E-177/10-1993

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324

322 *Peter I.* Oil on canvas. 81.0 x 63.0 cm. Portrait of the Russian czar turning three-quarters to the left but with his face frontal; wearing a red cloak with an ermine lining over his shoulders. Inventory no. TLM 8458. N94.172.4. Tallinn, Estonia. Sep. 9, '92. Interpol Number : E-162/9-1993

323 *St. Agnes.* Oil on canvas. 234.0 x 127.0 cm. Registered in the Instituto de Patrimonio Cultural under inventory No. 2C28-101-91. *N94.195.5. Quito, Ecuador. Aug. 30, '93. Interpol Number : E-177/10-1993

325

326

324 *St. Albert the Great.* Oil on canvas. 139.5 x 61.0 cm. Registered in the Instituto de Patrimonio Cultural under inventory No. 2C28-160-89. *N94.195.7. Quito, Ecuador. Aug. 30, '93. Interpol Number : E-177/10-1993

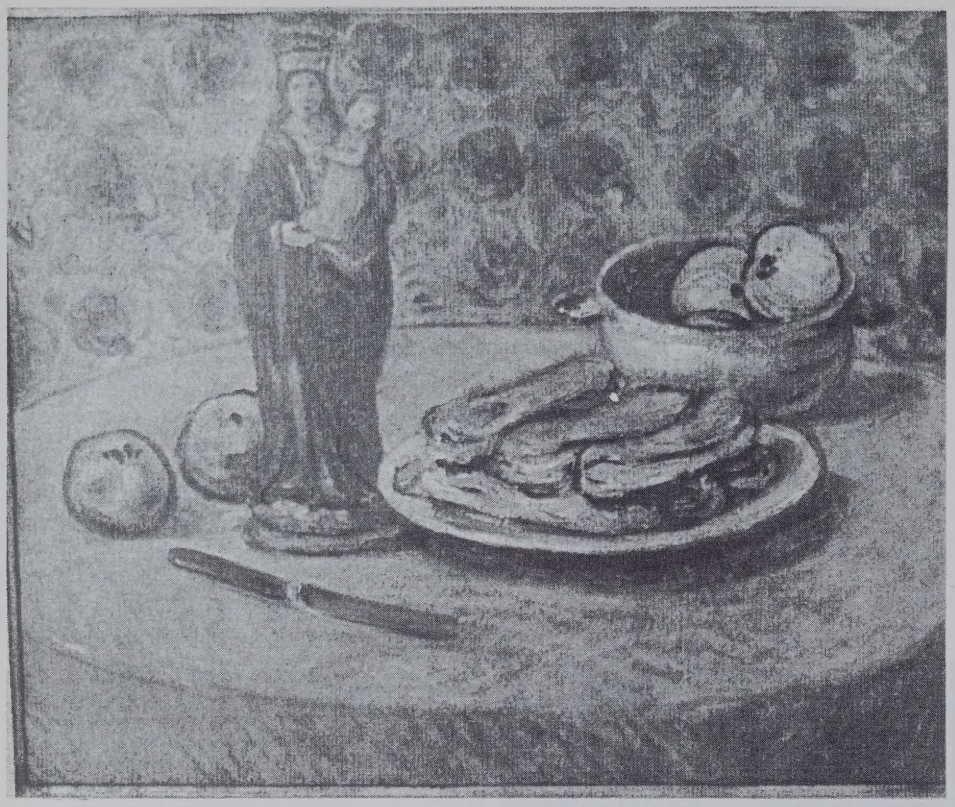
327

325 *St. Augustine.* Oil on canvas. 144.0 x 58.0 cm. Registered in the Instituto de Patrimonio Cultural under inventory No. 2C28-161-89. *N94.195.6. Quito, Ecuador. Aug. 30, '93. Interpol Number : E-177/10-1993

French, 18th Century

326 PINCHON, Jean-Antoine (1772-1850). *Portrait of Alexandre Damas.* Oil on canvas. 51.0 x 31.0 cm. Portrait of the French actor. *N94.186.1. Paris, France. Oct. 15, '93. Interpol Number : E-191/11-1993

327 TOCQUE, Louis, Copy After (1696-1772). *Elisabeth Petrovna.* Oil on canvas. 81.8 x 63.2 cm. Copy by an unknown artist of the portrait by Tocque. Inventory No. TLM 9944. Restored in 1983/84. *N94.172.2. Tallinn, Estonia. Sep. 9, '92. Interpol Number : E-162/9-1993



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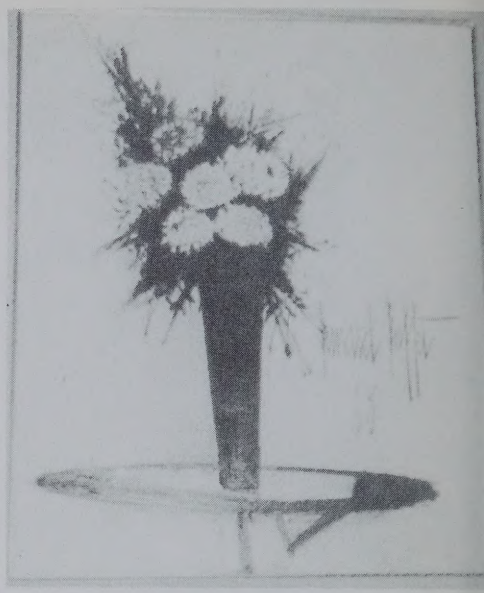

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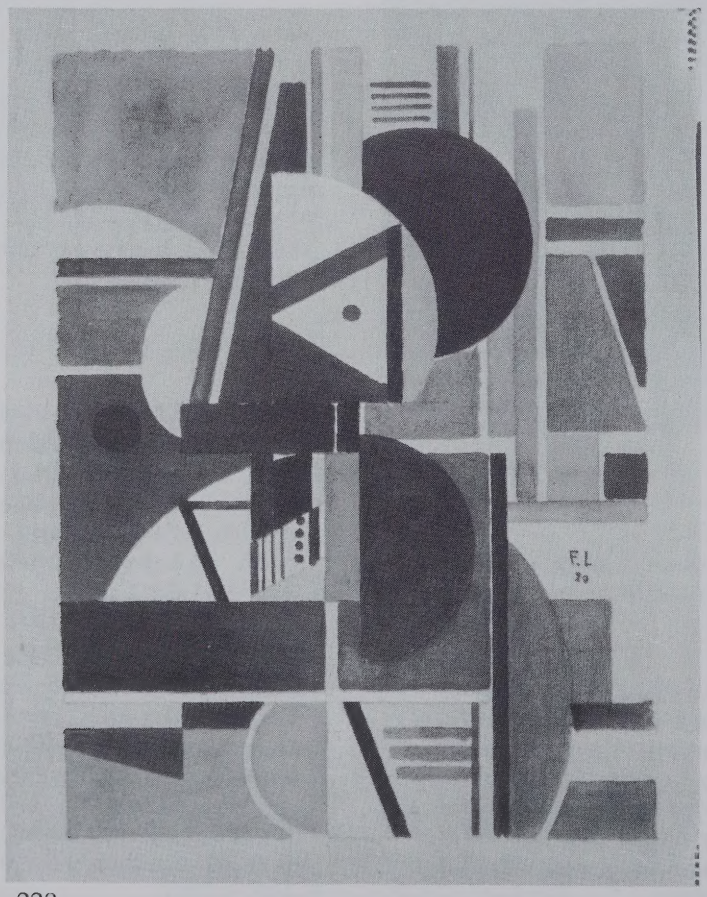


330

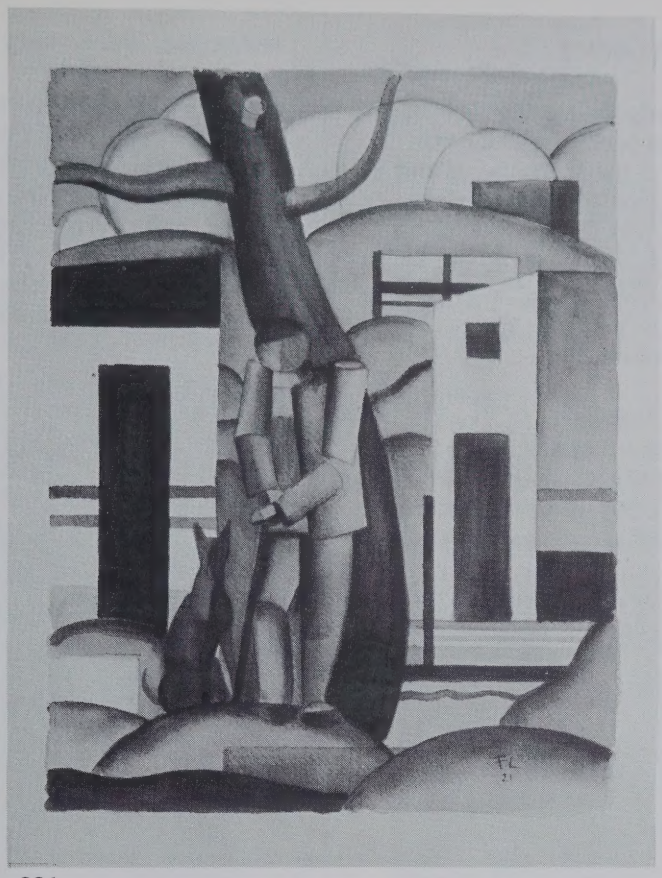
French, 19th Century

328 LOISEAU, Gustave (1865-1935). *Still Life*, 1900. Oil on canvas. 50.0 x 61.0 cm. Predominantly blue. Unsigned. *N94.200.4. Ft. Lauderdale, FL. May 31, '94.

French, 20th Century

329 BUFFET, Bernard (b. 1928). *Still Life of Flowers in a Vase*, 1963. Oil on canvas. 90.0 x 60.0 cm. Signed and dated c/r: Bernard Buffet/63. *N94.185.1. Avignon, France. Nov. 4, '93. Interpol Number : E-204/12-1993

330 LÉGER, Fernand (1881-1955). *Mechanical Composition*, 1920. Gouache on paper. 35.5 x 29.0 cm. Signed and dated c/r: F.L/20. In shades of gray, brown, yellow, black and white. *N94.200.3. Ft. Lauderdale, FL. May 31, '94.



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331 LÉGER, Fernand (1881-1955). *Paysage Animé*, 1921. Gouache on paper. 32.0 x 23.0 cm. Signed and dated l/r: F.L. 21. In shades of brown, ochre, white, blue, and some red. *N94.200.2. Ft. Lauderdale, FL. May 31, '94.

332 LÉGER, Fernand (1881-1955). *Profile and the Compass*, 1928. Gouache on paper. 26.5 x 36.0 cm. Signed and dated l/r: F.L. 28. Abstract in black, white, light blue and yellow. *N94.200.1. Ft. Lauderdale, FL. May 31, '94.

Italian, 16th Century

333 LANDOLFO, Pompeo, Attr. to. *The Redeemer*. Distemper on panel. 350.0 x 178.0 cm. Listed at the Monuments and Fine Arts Department under No. 00048837. *N94.188.4. Maddaloni, Italy. Jul. 14, '91. Interpol Number : E-196/11-1993

332

334 LANDOLFO, Pompeo, Attr. to. *Virgin and Child with St. Catherine*. Distemper on panel. 350.0 x 180.0 cm. Listed at the Monuments and Fine Arts Department under No. 00048794. *N94.188.2. Maddaloni, Italy. Jul. 14, '91. Interpol Number : E-196/11-1993

335 *Deposition*. Distemper on panel. 350.0 x 178.0 cm. Neapolitan school. Listed at the Monuments and Fine Arts Department under No. 00048836. *N94.188.3. Maddaloni, Italy. Jul. 14, '91. Interpol Number : E-196/11-1993

334

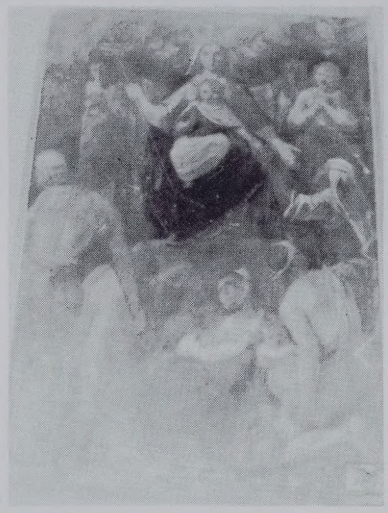
335

Italian, 17th Century

336 *Our Lady Visiting the Poor*, 1625. Oil on panel. 270.0 x 190.0 cm. Listed at the Monuments and Fine Arts Department under No. 00048793. *N94.188.1. Maddaloni, Italy. Jul. 14, '91. Interpol Number: E-196/11-1993

Italian, 18th Century

337 FATO, Vincenzo. *St. Thomas Aquinas*. Oil on canvas. 50.0 x 36.0 cm. *N94.187.1. Castellana Grotte, Italy. Jun. 6, '92. Interpol Number : E-206/12-1993



336

Norwegian, 19th Century

338 MUNCH, Edvard (1863-1944). *Portrait - Study*, 1897. Oil on canvas. 22.5 x 29.0 cm. Signed and dated l/r: "EM 87." The date visible by X-ray. Inscribed on the frame is the inventory no. "NG.M 3054." *N94.189.1. Oslo, Norway. Aug. 20, '93. Interpol Number : E-169/9-1993

337

338

Polish, 18th Century

339 *Virgin and Child.* Mixed media on panel. 110.0 x 55.0 cm. *N94.198.1. Szymbark, Poland. Jun. 27, '93. Interpol Number : E-150/9-1993

Swedish, 17th Century

340 WEDEKIND, Johan Heinrich (1674-1736). *Peter I*, 1700. Oil on canvas. 77.0 x 50.5 cm. Inscribed on verso: "Peter I von den Herrn Gouvernemente Schul-Director dr. Ghalenbeck 1860 geschenkt." Oval. Inventory no. TLM 8416. Restored in 1983/84. *N94.172.1. Tallinn, Estonia. Sep. 9, '92. Interpol Number : E-162/9-1993

339

340

Prints, Drawings

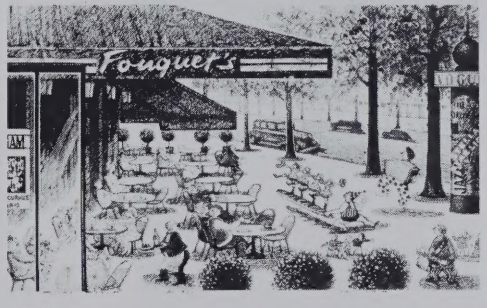
American, 20th Century

341 YAMAGATA, Hiromichi. *Showtime*. Serigraph. Edition No.: 128/295. An outdoor cafe with the name "Fouquet's" on the awning. Probably Paris. *N94.179.3. Los Angeles, CA. May 28, '94.

Sculpture

Czech, 16th Century

342 *God with the Body of Christ*, 1500. Polychromed wood. 50.0 x 60.0 cm. Bas relief. *N94.174.1. Lubina, Czech Republic. Jun. 21, '93. Interpol Number : E-213/12-1993



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European, 18th Century

343 *St. Dominic of Guzman.* Polychromed wood and glass. 98.0 x 48.0 cm. Registered in the Instituto de Patrimonio Cultural under inventory No. 2C28-138-87. Eyes are made of glass. *N94.195.11. Quito, Ecuador. Aug. 30, '93. Interpol Number : E-177/10-1993

344 *St. Francis of Assisi.* Polychromed wood and glass. 95.0 x 45.0 cm. Registered in the Instituto de Patrimonio Cultural under inventory No. 2C28-139-87. With glass eyes. *N94.195.10. Quito, Ecuador. Aug. 30, '93. Interpol Number : E-177/10-1993

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247

French, 14th Century

345 *Head.* Limestone. 19.0 x 29.0 x 23.0 cm. Taken from the base of an arch. *N94.192.1. Valence-sur-Baise, France. Apr. 12, '93. Interpol Number : E-102/6-1993

Polish, 17th Century

346 *Allegorical Figure.* Wood. 38.0 x 12.0 cm. Possibly representing Faith. *N94.199.3. Cisowo/Koszalin, Poland. Sep. 25, '93. Interpol Number : E-210/12-1993

347 *Allegorical Figure.* Wood. 38.0 x 12.0 cm. Possibly representing Hope. *N94.199.4. Cisowo/Koszalin, Poland. Sep. 25, '93. Interpol Number : E-210/12-1993

348 *Faith,* circa 1670. Polychromed wood. Ht. 60.0 cm. Allegorical figure of Faith. Right forearm is missing. Polychrome dates from the 19th century. Recorded under inventory No. WKZ Koszalin 10890. *N94.197.2. Sucha Koszalinska, Poland. Sep. 9, '93. Interpol Number : E-214/12-1993

349 *Hope,* circa 1670. Polychromed wood. Ht. 50.0 cm. Allegorical figure of Hope. Right forearm missing. Polychrome dates from the 19th century. Recorded under inventory No. WKZ Koszalin 10891. *N94.197.1. Sucha Koszalinska, Poland. Sep. 9, '93. Interpol Number : E-214/12-1993

350 *St. Paul.* Wood. Ht. 70.0 cm. *N94.199.2. Cisowo/Koszalin, Poland. Sep. 25, '93. Interpol Number : E-210/12-1993

351 *St. Peter.* Wood. Ht. 70.0 cm. *N94.199.1. Cisowo/Koszalin, Poland. Sep. 25, '93. Interpol Number : E-210/12-1993

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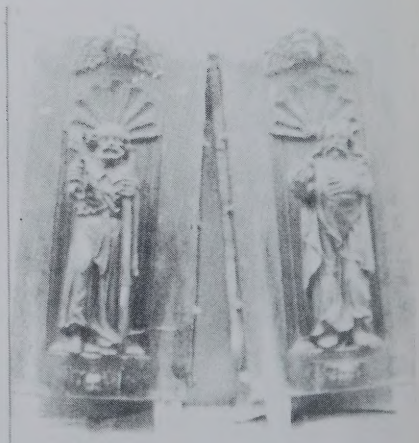


351 350

Decorative Arts

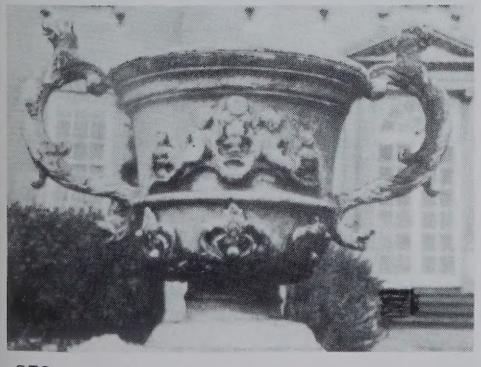
Miscellaneous Articles

English, 19th Century

352 Pair of garden urns. Lead. W. 50.0 cm. Each of campagna form with scrolled handles in the forms of mythical beasts, the sides decorated with a flower-filled urn flanked by two seated putti holding a flower garland, above a high relief foliate design, on a short stem raised on a high circular base. *N94.177.3. Overbury, England. Feb. 24, '93. Interpol Number : E-155/9-1993

353 Pair of planters. Ht. 75.0 cm. Each of bulbous lobed urn-form, with a pair of female caryatid handles, the neck with a design of acanthus leaves centering a mask on each side, on a waisted circular base with an acanthus leaf design. *N94.177.2. Overbury, England. Feb. 24, '93. Interpol Number : E-155/9-1993

354 Pair of vases. Lead. Ht. 76.5 cm. Each having a cover with a flowerhead finial above a body decorated with a frieze of classical male and female figures above a band of fluting, on a circular base with an egg-and-dart design; the scrolled handles with flowerheads and terminating at the shoulder in duck's or swan's heads. *N94.177.1. Overbury, England. Feb. 24, '93. Interpol Number : E-155/9-1993

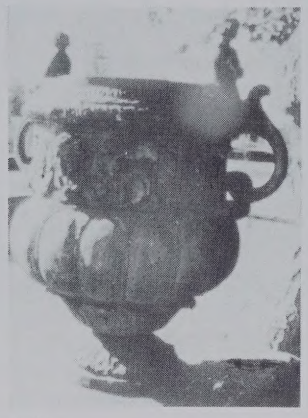


352

Ceramics, Pottery, Porcelain

English, 18th Century

355 GIRL IN A SWING. *Ganymede and the Eagle*, circa 1750. Porcelain. Ht. 19.0 cm. White candlestick group. Blanc de chine. Minor chipping to rim of nozzle, parts of some leaves lacking. *L94.765.7. London, England. May 7, '94.



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356 Chelsea Porcelain Factory. *Chinese pheasant*, circa 1751. Porcelain. Ht. 23.0 cm. Raised red anchor mark to the side of the tree stump. A Chelsea model of a Chinese pheasant decorated in the London workshop of William Duesbury. Tip of three tail feathers lacking, four branches on tree-stump lacking, slight chips to flowers and foliage. *L94.765.2. London, England. May 7, '94.

357 Chelsea Porcelain Factory. *Itinerant carpenter figure*, circa 1755. Porcelain. Ht. 19.5 cm. Red anchor mark. Modelled by Joseph Willems. Crack through crown of hat, slight chips to tools, broken through right thigh and restuck, head of hammer at his waist lacking, slight chips to foliage. *L94.765.1. London, England. May 7, '94.

358 Chelsea Porcelain Factory. *The Jewish peddlar*, circa 1756. Porcelain. Ht. 19.5 cm. After a model from the second series of Street Criers by J.J. Kaendler and P. Reincke for Meissen. Restoration to index finger of right hand and fingers and thumb of left hand, part of strap restored and some restoration to top edge of box, crack to upper part of tree stump, some chips to flowers and base at back. *L94.765.4. London, England. May 7, '94.

359 Chelsea Porcelain Factory. *Little black and white duck*, circa 1751. Porcelain. Ht. 11.5 cm. Raised red anchor mark. Restoration to tip of right wing. *L94.765.3. London, England. May 7, '94.

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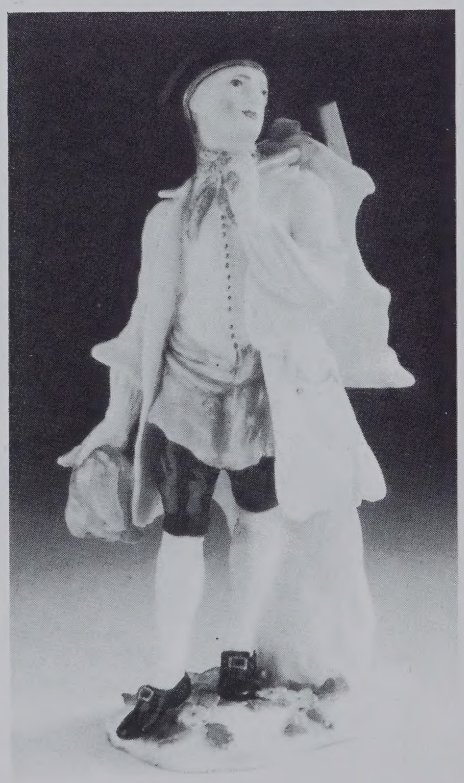

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360 Chelsea Porcelain Factory. *Teapot*, circa 1756. Porcelain. Ht. 14.5 cm. Red anchor mark. A Chelsea baluster teapot and cover, painted with exotic birds among branches and berried foliage, a dragonfly in flight above, the reverse with ombrierte butterflies, insects and a caterpillar. Slight crack to spout and rim of cover, some minor glaze crazing to rim of cover and spout, scratch to reverse through caterpillar. *L94.765.6. London, England. May 7, '94.

361 Chelsea Porcelain Factory. *The map seller*, circa 1756. Porcelain. Ht. 19.5 cm. After the model by J.J. Kaendler for Meissen. Chip to brim of hat, edge of luggage, back of jacket and to foliage, broken through left elbow and wrist and repaired, scroll broken away from jacket and restuck. *L94.765.4. London, England. May 7, '94.

360

361

Icons

Greek, 17th Century

362 DAMASKINOS, Ananias. *Virgin and Child.* Tempera on panel? 78.0 x 57.0 cm. Inscribed at lower edge: [DA]MASKINOS. Recorded under the Archaeological index No. 34 (1979) B2 D. Triantafyllos annals. *N94.178.1. Ios, Greece. Jun. 16, '93. Interpol Number : E-201/12-1993

Jewelry

Russian, 19th Century

363 FABERGÉ. Easter egg pendants. Gold, silver, silver gilt and enamel. Forty miniature easter egg pendants, including thirteen in various hardstone, nine in gold, silver and silver-gilt, eighteen enamelled, one with a ladybird, two by Michael Perchin, five by August Hollming, three by Erik Collin, on a gold chain. *L94.690.11. Luton Hoo, Bedfordshire, England. May 13, '94. *Reward.*

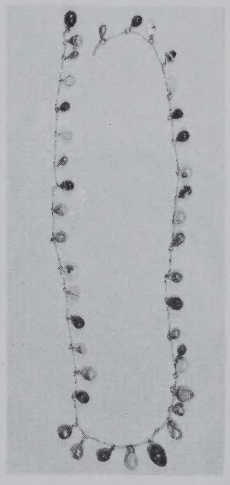
362

364 FABERGÉ. Heart locket. Enamel and diamonds. An enamelled heart shaped locket, set each side with "Zia" and "Nadejda" in rose diamonds on pink and violet grounds respectively, containing portraits of the sisters as children. Rose diamond loop. *L94.690.14. Luton Hoo, Bedfordshire, England. May 13, '94. *Reward.*

Liturgical Objects

Ecuadorian, 18th Century

365 Crown. Gilded metal. Registered in the Instituto de Patrimonio Cultural under inventory No.2C28-144-87. Chased with a repoussé design of plant motifs. Taken from the Marquez-style Virgin of the Rosary sculpture. *N94.195.9. Quito, Ecuador. Aug. 30, '93. Interpol Number : E-177/10-1993



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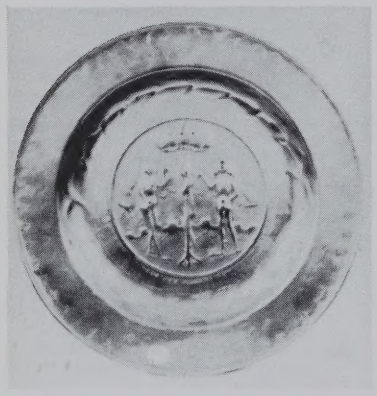
364

Flemish, 15th Century

366 Paten, circa 1450. Brass. Diam. 36.5 cm. With a central embossed design of Adam and Eve and the Tree of Life (Knowledge) with the serpent (Satan) twined around it, surrounded by an illegible inscription with a wavy border, the rim with a punched design of fleur-de-lys and Gothic arches. *N94.180.1. Bruges, Belgium. May 12, '93. Interpol Number : E-131/8-1993

367 Paten, circa 1480. Brass. Diam. 39.0 cm. With a central embossed design of St. George killing the dragon; within a circle of stylized leaves between two borders, surrounded by an illegible inscription; the rim with a pattern of leaves and arches. *N94.180.2. Bruges, Belgium. May 12, '93. Interpol Number : E-131/8-1993



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367

French, 12th Century

368 Funerary crozier, circa 1191. Lead. Ht. 23.0 cm. Thought to have belonged to Abbot de Furmendi. Found during excavations conducted in 1875 in the coffin of Abbot Martin de Furmendi and listed as No. 150 in the inventory. *N94.175.1. Mont St. Michel, France. Jul. 13, '93. Interpol Number : E-1871/10-1993

French, 13th Century

369 Crozier, circa 1264. Gilded copper. Ht. 32.0 cm. Thought to have belonged to Abbot Richard Turstin. Discovered in 1963 and listed as inventory No. 149 in the inventory. The top end curled with a hexagonal cross-section, a round socket and prominent knot; the curled end tapering into a gargoyle type head with openwork foliage twisted around a ribbon. *N94.175.2. Mont St. Michel, France. Jul. 13, '93. Interpol Number : E-1871/10-1993

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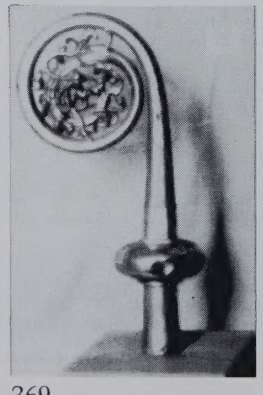

369

French, 18th Century

370 SAMSON II, Louis. Ciborium, circa 1780. Silver. Diam. 9.5 Ht. 20.5 cm. Inscribed on the base: APT/A LA/CONFE/DE/NOTRE/DAME/ BRASSIERS. Bears the silversmith's mark. *N94.193.5. Narbonne, France. Feb. 18, '93. Interpol Number : E-96/6-1993

French, 19th Century

371 BASNIER, J.A. Crucifix. Silver and gilt. Ht. 46.0 cm. With three marks including the maker's mark and a bell. *N94.193.6. Narbonne, France. Feb. 18, '93. Interpol Number : E-96/6-1993

370

371

372 ORFEVRE, Marie Thierry (1853-85). Ciborium, 1864-85. Silver gilt. Diam. 13.0 Ht. 33.0 cm. With maker's stamp from Paris for 1864-85. *N94.176.4. Les Sables d'Olonne, France. Jul. 28, '93. Interpol Number : E-173/10-1993

373 RENAUD, A. Chalice, circa 1820. Silver gilt. Diam. 10.5 Ht. 34.0 cm. The bowl elaborately decorated with medallions. The base decorated with garlands, palm and laurel leaves and scenes depicting Calvary, the Agony in the Garden and the Entombment. Platen stamped with hallmark and with maker's mark of the maker's name, A. Renaud with scales above and a star. En suite with the paten N94.193.2. *N94.193.1. Narbonne, France. Interpol Number : E-96/6-1993

374 RENAUD, A. Dish. Silver. W. 32.5 D. 21.0 cm. Platen-stamped with hallmark and maker's mark. En suite the cruets, N94.193.3. The rim decorated with four medallions depicting the four Evangelists with their symbols alternating with a design of wheat and grapes, with a beaded border. *N94.193.4. Narbonne, France. Feb. 18, '93. Interpol Number : E-96/6-1993

375 RENAUD, A. Pair of cruets. Silver and crystal. Ht. 20.0 cm. Platen-stamped with hallmark and marked with maker's mark. Decorated with medallions with figures of Jesus Christ, the Virgin Mary and St. Peter. En suite with the dish, N94.193.4. *N94.193.3. Narbonne, France. Feb. 18, '93. Interpol Number : E-96/6-1993

376 RENAUD, A. Paten. Silver gilt. Diam. 18.5 cm. Platen-stamped with hallmark and the maker's mark. En suite with chalice N94.193.1. With an embossed design of the Pietà on the back. *N94.193.2. Narbonne, France. Feb. 18, '93. Interpol Number : E-96/6-1993

377 Box. Silver. 10.0 x 6.5 x 5.6 cm. Oval. Signed on the medallions: "Montagny F." Bears the silversmith's mark "J.C.C." under the sign for Jehovah in a lozenge and another mark: "C. Cahier." The cover centering a medallion depicting the disciples on the road to Emmaus. *N94.193.7. Narbonne, France. Feb. 18, '93. Interpol Number : E-96/6-1993

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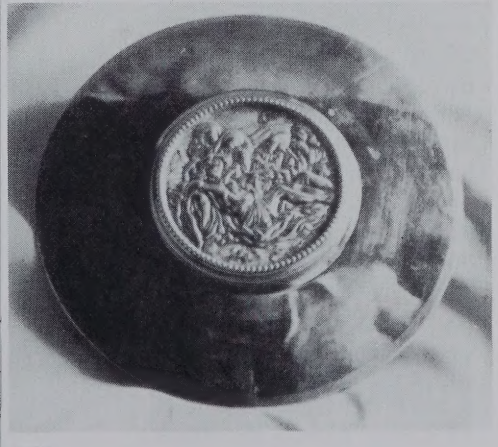

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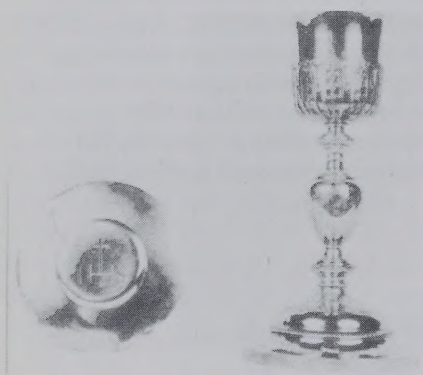

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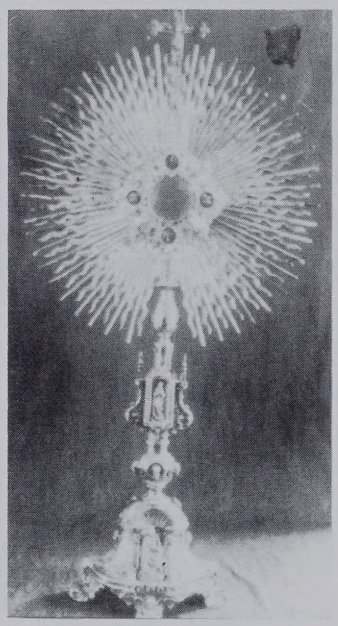


381

382

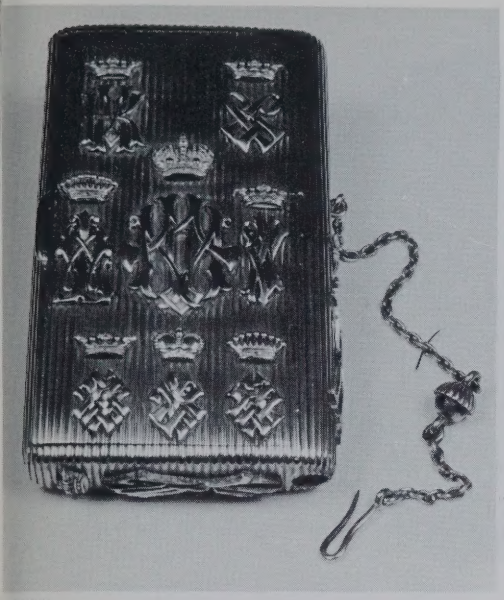
378 Chalice and paten, 1847. Silver. Diam. 8.6 Ht. 26.5 cm. Dated 1847. Hallmarked with an "M" between two stars in a vertical lozenge shape. Recorded in the supplementary inventory on Sept. 28, 1984. The paten with a central design enclosed in a guilloché border. *N94.176.2. Les Sables d'Olonne, France. Jul. 28, '93. Interpol Number : E-173/10-1993

379 Chalice and paten, 1819. Silver gilt. Diam. 9.5 Ht. 31.0 cm. The bowl's lower section with openwork, above a shaped stem with a baluster form knop, on a high, domed, and stepped base; the paten with the initials "IHS" with a cross engraved in the center. With the gold titre stamp of Paris for the years 1819-31. Recorded in the supplementary inventory on Sept. 28, 1984. *N94.176.3. Les Sables d'Olonne, France. Jul. 28, '93. Interpol Number : E-173/10-1993

380 Chalice, paten, two cruets and tray. Silver gilt and amethysts. Diam. 9.0 Ht. 32.0 cm. The bowl's lower section with an elaborate embossed foliate design set with three large amethysts, above a baluster shaped stem, raised on a high, domed foot with a foliate design and set with six smaller amethysts; the paten embossed in the center with a design representing the descent from the Cross. Recorded in the supplementary inventory on Aug. 8, 1974. *N94.176.1. Les Sables d'Olonne, France. Jul. 28, '93. Interpol Number : E-173/10-1993

381 Monstrance, circa 1880. Silver gilt, diamonds, enamel and precious stones. Ht. 77.0 cm. Renaissance revival style. Sunburst form surmounted by a crucifix, the aperture surrounded by four stones, on a stem cast with a figure of the Virgin Mary and figures of St. Peter and the heads of the four Evangelists on the shaped base, raised on scroll feet. Recorded in the supplementary inventory on Aug. 8, 1974. *N94.176.5. Les Sables d'Olonne, France. Jul. 28, '93. Interpol Number : E-173/10-1993

382 Monstrance. Silver gilt. Ht. 79.0 cm. Marked with the silversmith's mark "J.C.C." under the sign Jehovah. *N94.193.8. Narbonne, France. Feb. 18, '93. Interpol Number : E-96/6-1993



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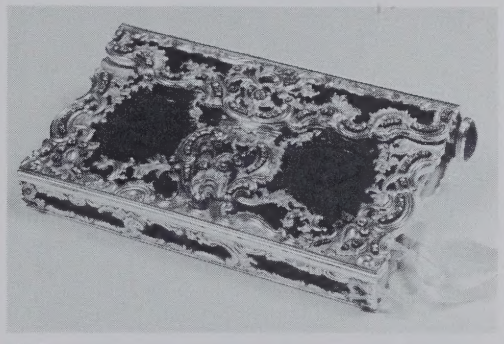

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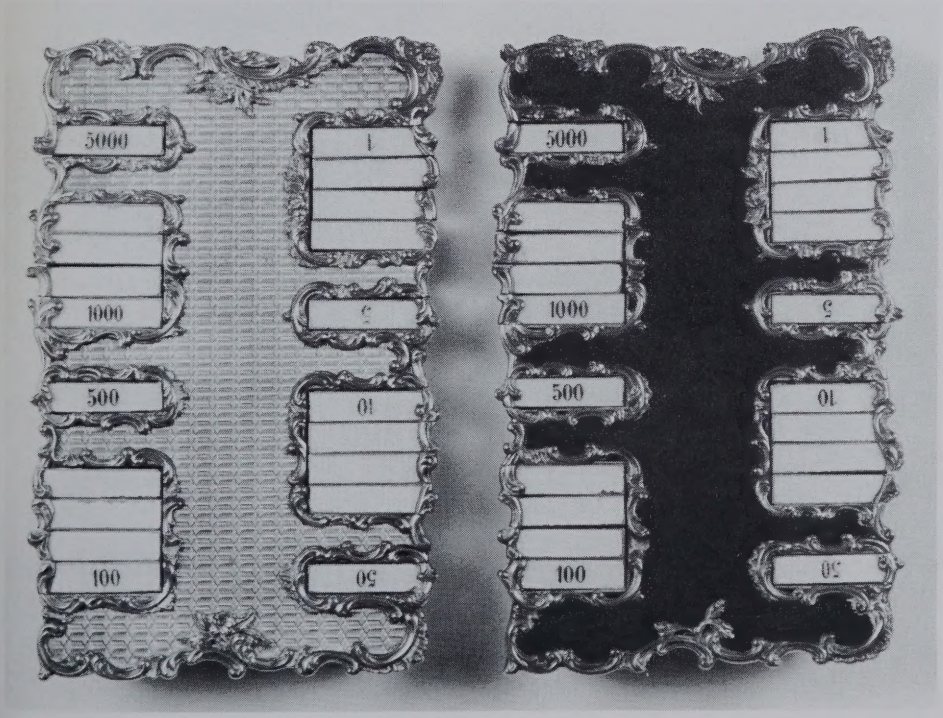


288

Objects of Art

Russian, 19th Century

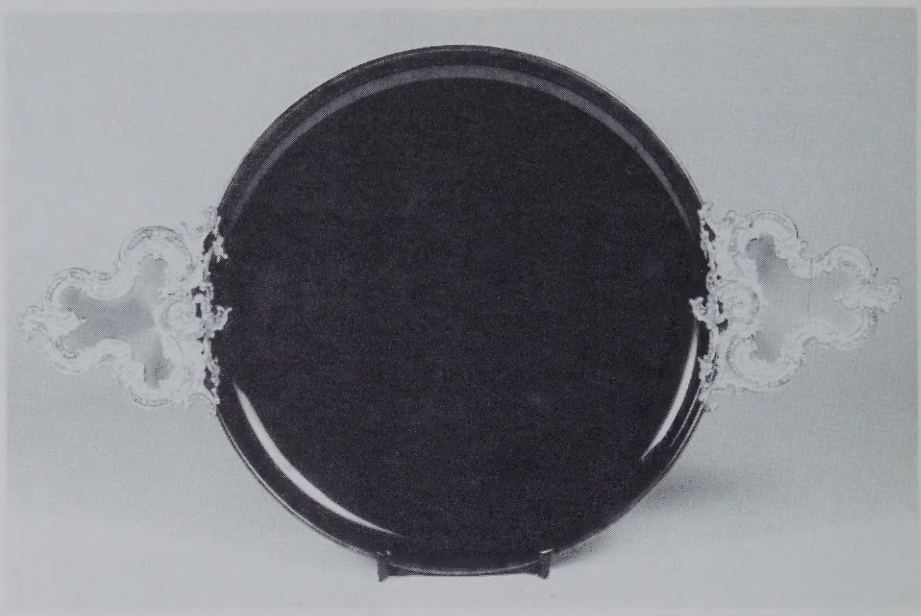
383 FABERGÉ (AUGUST HOLSTROM). Cigarette Case. Gold and silver. W. 10.2 cm. A rectangular reeded cigarette case with seventeen applied monograms in gold and silver of members of the Russian Royal House, each surmounted by a crown or coronet, with match and wick compartments, chain suspension. *L94.690.5. Luton Hoo, Bedfordshire, England. May 13, '94. *Reward.*

384 FABERGÉ (JOHAN VIKTOR AARNE). Charka. Silver gilt, enamel, and gold. Ht. 7.6 cm. A silver gilt cup, the hemispherical body in white guilloché enamel, the blue border beneath the rim engraved with entwined gold foliage bands, chased foliate foot, angular handle with single feather motif. *L94.690.12. Luton Hoo, Bedfordshire, England. May 13, '94. *Reward.*

385 FABERGÉ (MICHAEL PERCHIN), (1860-1903). Aide memoire. Jasper and gold. W. 11.4 cm. A gold mounted green jasper aide-memoire, the panels decorated in the Louis XV taste with chased gold scrolls, fruits and flowers embellished with rose diamonds, the yellow silk lining with gilt foliage borders, the reeded gold pen with bloodstone intaglio finial. *L94.690.7. Luton Hoo, Bedfordshire, England. May 13, '94. *Reward.*

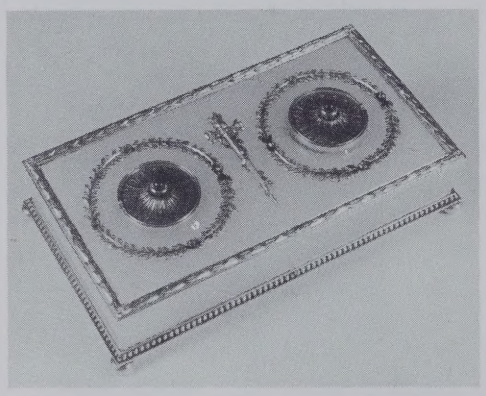
386 FABERGÉ (MICHAEL PERCHIN), (1860-1903). Bézique markers. Silver and enamel. Ht. 11.9 cm. Two rectangular silver bézique markers with gray and blue enamel panels respectively, white hinged markers, the borders to markers and ends chased with rococo scrolls and flowers. *L94.690.17. Luton Hoo, Bedfordshire, England. May 13, '94. *Reward.*

387 FABERGÉ (MICHAEL PERCHIN), (1860-1903). Dish. Nephrite, gold, diamonds, and enamel. Diam. 43.1 cm. A large circular nephrite dish, the gold handles chased with rococo ornament about red enamel panels and set with rose diamond scrolls. *L94.690.13. Luton Hoo, Bedfordshire, England. May 13, '94. *Reward.*



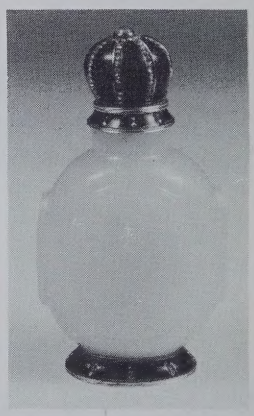
387

388 FABERGÉ (MICHAEL PERCHIN), (1860-1903). Double bell push. Chalcedony, gold, and diamonds. W. 11.4 cm. With gold foliage mounts, the top with two foliage roundels within gold berried laurel wreaths each set with four rose diamonds, gold torch between cabochon garnet pieces, beaded gold mount to base on four bun feet. *L94.690.10. Luton Hoo, Bedfordshire, England. May 13, '94. *Reward.*



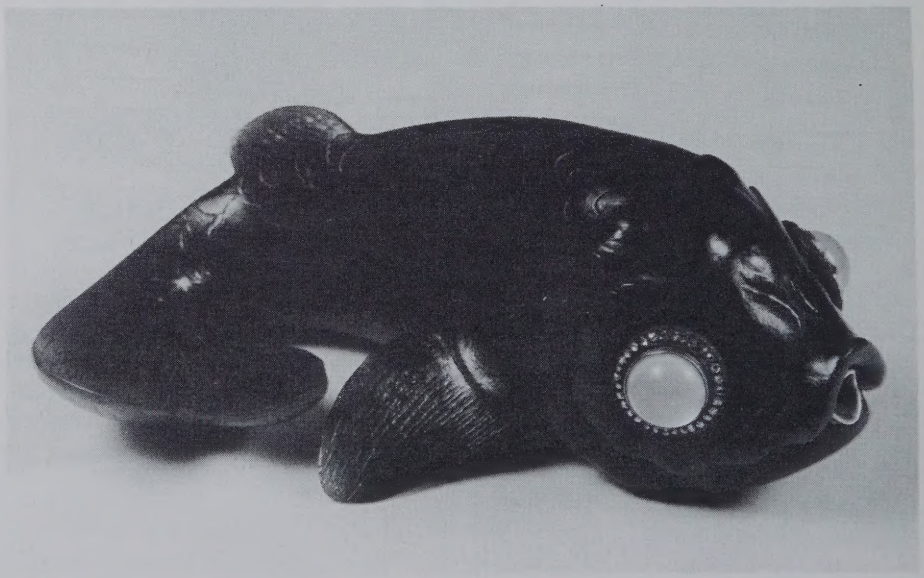
388

389 FABERGÉ (MICHAEL PERCHIN), (1860-1903). Scent flask. Jade, enamel and jewels. Ht. 9.4 cm.With a green enamel foot and cover, the rim and hinged cover each banded with rose diamonds, cabochon ruby finial. *L94.690.3. Luton Hoo, Bedfordshire, England. May 13, '94. *Reward.*



389

390 FABERGÉ. Carp Bell Push. Nephrite, moonstone, diamonds, and gold. In the form of a fish, with moonstone eyes with rose diamond mounts, and a gold mouth. *L94.690.4. Luton Hoo, Bedfordshire, England. May 13, '94. *Reward.*

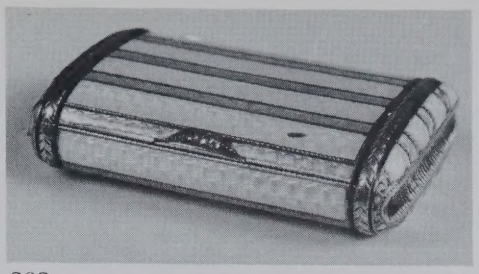


390

391 FABERGÉ. Cockerel. Nephrite, ruby, and gold. Cabochon ruby eyes and gold feet. *L94.690.1. Luton Hoo, Bedfordshire, England. May 13, '94. *Reward.*

392 FABERGÉ. Etui. Enamel and gold. W. 5.0 cm. Lime green guilloché enamel, one end with triple white enamel band engraved with quatrefoils above a single line of foliage mounts, hinged stopper. *L94.690.6. Luton Hoo, Bedfordshire, England. May 13, '94. *Reward.*

393 FABERGÉ. Match case. Silver gilt, diamonds, and enamel. W. 4.3 cm. Banded in mauve and white enamel, chased foliage borders, rose diamond thumbpiece, loop for suspension. Workmaster A.R. *L94.690.16. Luton Hoo, Bedfordshire, England. May 13, '94. *Reward.*



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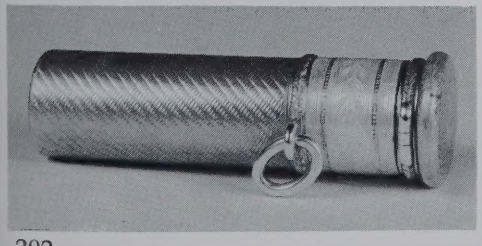
395

394 FABERGÉ. Romanoff tercentenary gold box. Gold, enamel, and diamonds. Chip to a side panel. Central stone in front florette missing. The cover with portraits of Czar Nicholas II and Czarina Alexandra within diamond set Imperial Eagle, on octagonal green panel within border of chased berried laurel on red enamel band, within white enamel borders intersected by four diamond florettes, rose diamond wreaths and ribbons at the angles on triangular panels, the green enamel sides divided by a berried laurel band similar to the cover, the base engraved with inscription. *L94.690.9. Luton Hoo, Bedfordshire, England. May 13, '94. *Reward.*

395 FABERGÉ. Scent flask. Nephrite, diamonds, and enamel. With diamond set mounts and ground glass stopper, the top of the screw cover set with an eye miniature. *L94.690.2. Luton Hoo, Bedfordshire, England. May 13, '94. *Reward.*

391



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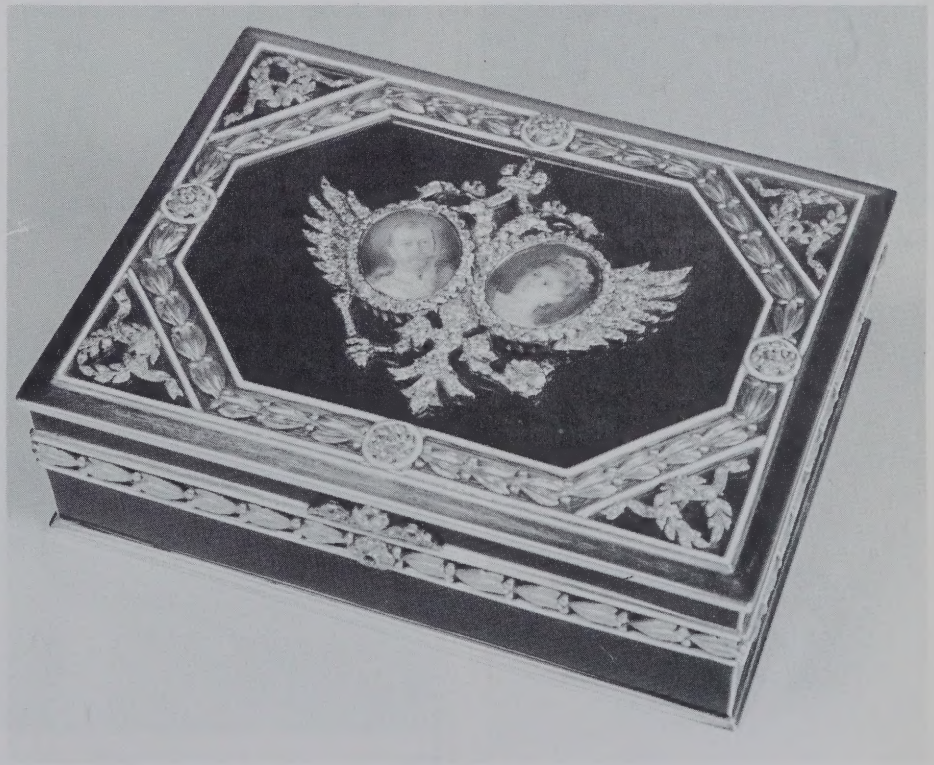
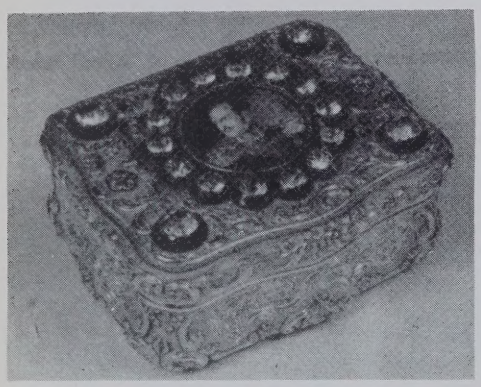


394

396 FABERGÉ. Snuff box. Gold, enamel, and diamonds. W. 10.2 cm. The cover with a miniature portrait of Czar Nicholas I by Winberg, in border of paste collets with four larger collets in the angles, the body chased and engraved with flowers, foliage and scrolls, interior of cover inscribed " ROM NICHOLAS EMPEROR OF RUSSIA TO THE EARL OF HARDWICKE 1844." *L94.690.8. Luton Hoo, Bedfordshire, England. May 13, '94.

397 FABERGÉ. Trefoil calendar. Enamel, gold, and diamonds. Ht. 7.6 cm. The pink enamel panels painted with trails of foliage, the three rose diamond set circular apertures showing the date, day of the week and the month; the narrow white enamel border with three applied gold knots of ribbon centred by rose diamonds (one loop deficient); silver scroll strut. *L94.690.15. Luton Hoo, Bedfordshire, England. May 13, '94. *Reward.*



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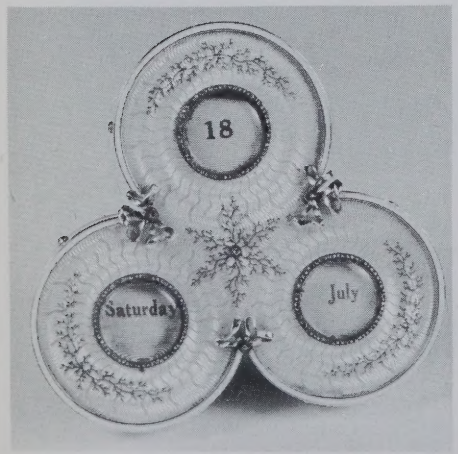
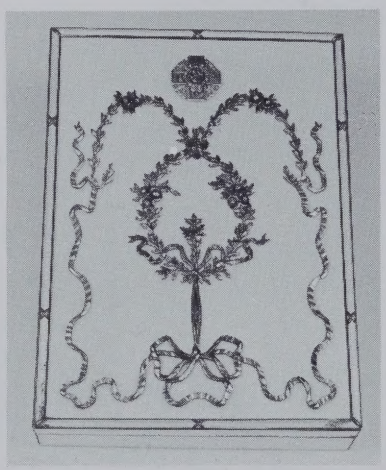


397

398 FABERGÉ (A. GLASOV). Cigar box. Silver gilt, enamel, and diamonds. A rectangular silver cigar box with white enamel sides and cover, the latter with chased silver floral swags and ribbon and with red enamel and rose diamond badge. Peach guilloché enamel border. *L94.690.21. Luton Hoo, Bedfordshire, England. May 13, '94. *Reward.*

399 FABERGÉ (BRITZIN). Cigar box. Silver gilt, enamel, and diamonds. W. 13.2 in. A rectangular silver gilt cigar box, the pale blue guilloché blue sides and cover within banded white enamel borders, the top applied with the Imperial Eagle in gold with rose diamonds. *L94.690.20. Luton Hoo, Bedfordshire, England. May 13, '94. *Reward.*



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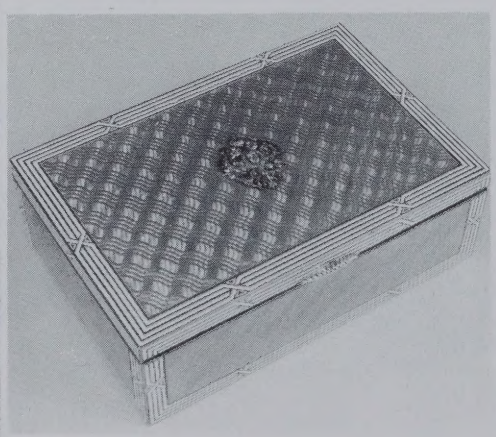
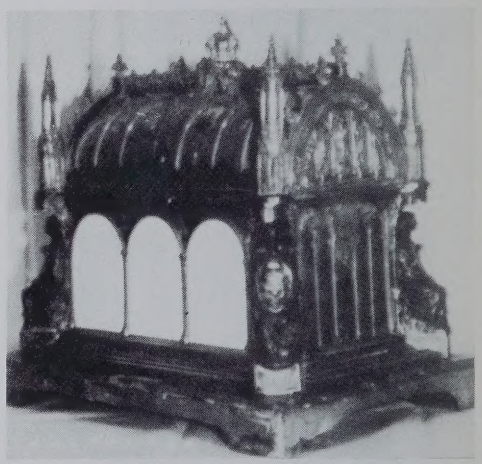


399

Silver

French, 19th Century

400 ECALLE, R.G. Box, circa 1900. Silver, ivory, leather, and boxwood. 30.0 x 40.0 x 30.0 cm. In the form of a medieval reliquary with a barrel vault roof with towers at the corners, the body set with six ivory plaques on each of two sides, four figures marked "France, Italie, Grand-Bretagne, Russie" at each corner. The silverwork signed: R.G. Ecalle; the ivory carving marked: "E.B." or E. Becker"; the boxwood figures signed: "Becker"; the leather lining signed: "Henriette Massy"; and the inner box signed: "Fichet a Paris." *N94.184.1. Cagnes sur Mer, France. Sep. 10, '93. Interpol Number : E-185/10-1993



400

401

Antiquities

Arms, Armor

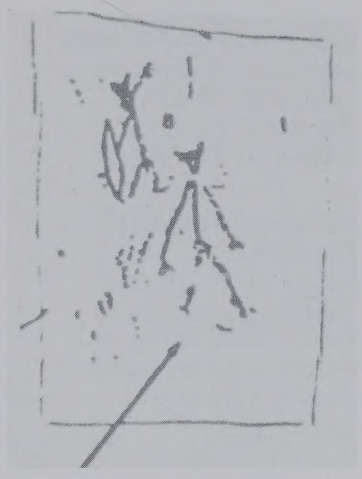
Ukrainian, 7th Century, BC

401 Helmet. Bronze. Ht. 28.0 cm. Of the "Zavadintsy" type. Originally used as a funeral decoration. Of conical form coming to a peak with attached flanges or wings at the side with 23 studs, two rows of 12 (twelve) studs at the base of the helmet; three "lugs" attached at either side and originally used to hang decorations. *N94.183.1. Nice, France. Aug. 5, '93. Interpol Number : E-183/10-1993

Paintings, Pastels, Mixed Media Works, Watercolors

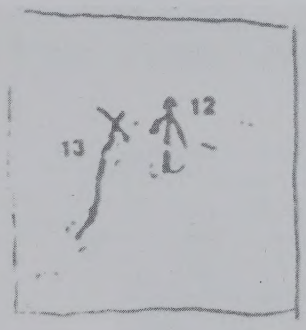
Spanish, Neolithic Period

402 Cave painting, circa 5000 B.C. Pigments on rock. 21.6 x 18.2 cm. Sketchy depiction of two human figures, one carrying a bow in his right hand, with the left hand raised. Cut from the bare rock by an electric saw, roughly in the form of a square plate. Neolithic. *N94.169.1. May 14, '93. Interpol Number : E-197/11-1993



402

403 Cave painting, circa 5000 B.C. Pigments on rock. 16.8 x 17.7 cm. Sketchy depictions of two human figures, one with its arms out in the form of a cross, the other with arms by its sides. Cut from the bare rock by an electric saw roughly in the form a square plate. *N94.169.2. May 14, '93. Interpol Number : E-197/11-1993



403

Sculpture

Century Unknown

404 Head of a woman. Stone. Bas relief. With curly, shoulder-length hair, almond shaped eyes and a necklace at the base of her throat, a decorative strip with geometric designs below. Nose, mouth and cheeks damaged. *N94.194.1. Rajban, Libya. May 11, '93. Interpol Number : E-190/10-1993

404

Asian Art

Sculpture

Cambodian, 10th Century

405 Miniature shrine. Sandstone. Ht. 130.0 cm. Khmer. Koh Ker style. Recorded under No. BR. 68/33. Five-storey graduated tower-like shrine with arches or niches on the sides, graduated figures of deities in the arches or niches. *N94.170.13. Bangkok, Thailand. Apr. 1, '90. Interpol Number : E-200/12-1993

406 Torso. Sandstone. Ht. 160.0 cm. Khmer. Koh Ker style. Recorded under No. BR. 58/33. Possibly of a god. Missing arms, head completely, missing one leg from knee down and other leg from mid-calf down. *N94.170.3. Bangkok, Thailand. Apr. 1, '90. Interpol Number : E-200/12-1993

405

406

407 Torso. Sandstone. Ht. 138.0 cm. Khmer. Koh Ker style. Recorded under No. BR. 62/33. Torso of a god. Missing head, arms from elbows down, and legs from knees down. *N94.170.7. Bangkok, Thailand. Apr. 1, '90. Interpol Number : E-200/12-1993

Cambodian, 11th Century

408 Torso. Sandstone. Ht. 102.0 cm. Khmer. Baphuon style. Recorded under No. BR. 59/33. Torso of a god. Head, arms and lower legs missing. . *N94.170.4. Bangkok, Thailand. Apr. 1, '90. Interpol Number : E-200/12-1993

Cambodian, 13th Century

409 *Garuda Holding Naga.* Sandstone. Ht. 112.0 cm. Khmer. Bayon style. Recorded under No. BR. 60/33. Stylized depiction of the genie holding a four-headed snake. Head and lower portion of the figure are missing. *N94.170.5. Bangkok, Thailand. Apr. 1, '90. Interpol Number : E-200/12-1993

407

408

410 *Garuda Holding Naga.* Sandstone. Ht. 99.0 cm. Khmer. Bayon style. Recorded under No. BR. 61/33. Stylized depiction of a genie holding a four-headed snake. Lower portion of the work missing. *N94.170.6. Bangkok, Thailand. Apr. 1, '90. Interpol Number : E-200/12-1993

411 *Head of Singha.* Sandstone. Ht. 75.0 cm. Khmer. Bayon style. Recorded under No. BR. 64/33. Head of a demon (?) with a wide mouth filled with teeth, and large eyes. *N94.170.9. Bangkok, Thailand. Apr. 1, '90. Interpol Number : E-200/12-1993

412 *Head of a Brahma.* Sandstone. Ht. 51.5 cm. Khmer. Bayon style. With four faces, two back to back, a man's square face, eyes closed, hair or headdress indicated by piercing resembling a band or bandeau. One face damaged, possibly by erosion. Recorded under No. BR 56/33. *N94.170.1. Bangkok, Thailand. Apr. 1, '90. Interpol Number : E-200/12-1993

413 Head of a demon or giant. Sandstone. Ht. 78.0 cm. *N94.170.2. Bangkok, Thailand. Apr. 1, '90. Interpol Number : E-200/12-1993

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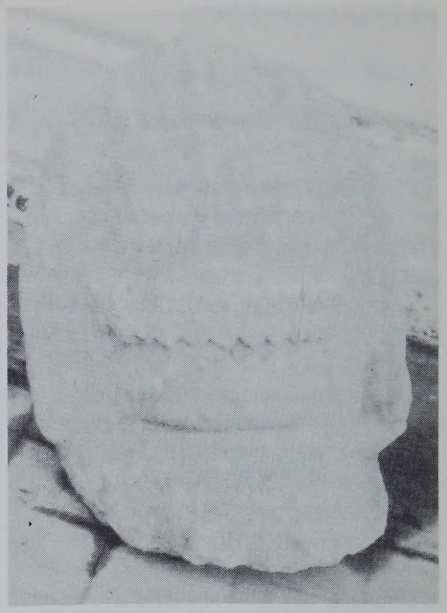

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413

414 Head of a demon or giant. Sandstone. Ht. 72.0 cm. *N94.170.11. Bangkok, Thailand. Apr. 1, '90. Interpol Number : E-200/12-1993

415 Head of a demon or giant. Sandstone. Ht. 70.0 cm. Khmer. Bayon style. Recorded under No. BR. 67/33. The face eroded and cut off below the nose. *N94.170.12. Bangkok, Thailand. Apr. 1, '90. Interpol Number : E-200/12-1993

416 Head of a god. Sandstone. Ht. 68.0 cm. Khmer. Bayon style. Recorded under No. BR. 65/33. Head with an elaborate five tiered headdress, the top resembling a bee hive, the lower portion a close fitting cap with "jewels" along the edge; lower portion of the face is missing, and the nose is damaged. *N94.170.10. Bangkok, Thailand. Apr. 1, '90. Interpol Number : E-200/12-1993

Cambodian, Century Unknown

417 Head of a god. Sandstone. Ht. 41.0 cm. Khmer. Recorded under No. BR. 63/33. Head of a god, the face very badly eroded, the back of the head with stylized short hair and the ends of a band with a braided tie. *N94.170.8. Bangkok, Thailand. Apr. 1, '90. Interpol Number : E-200/12-1993

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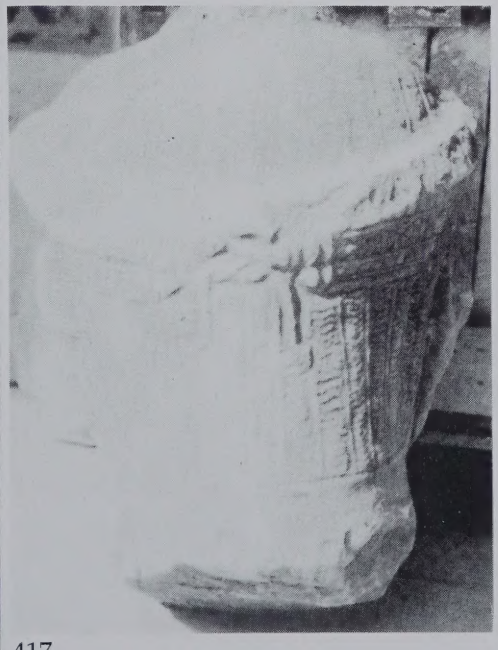

417

Miscellaneous

Medals

Russian, 19th Century

418 Order of the White Eagle. Gold and enamel. Ht. 8.9 in. Workmaster I.K. Provenance: Alexander II to Duke of Albany, Princess Alice, Lady Zia Wernher. *L94.690.18. Luton Hoo, Bedfordshire, England. May 13, '94. *Reward.*

Russian, 20th Century

419 Tercentenary medal, 1913. Gold and enamel. Ht. 9.4 cm. The eagle cresting unscrewing as a stick pin. Provenance: Alexander III to Grand Duke Michael. *L94.690.19. Luton Hoo, Bedfordshire, England. May 13, '94. *Reward.*

418

419

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